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painter without arms—thus aggravating a melancholy affliction by wanton injustice.

But Ducornet went to work again, and produced the *Slave Merchants*, which is now in the Museum of Arras. During the first few years which followed the Revolution of 1830, Ducornet obtained orders from the Government for some of these portraits of the king which were distributed by hundreds among the municipal bodies of the country. At this moment, when the young painter was toiling in a way which he must have considered unworthy of him, for the support of his father and himself, the State suppressed his pension of 1,200 francs, and at the same time the town of Lille withdrew from him its modest grant of 300 francs. Misfortunes now appeared to fall thickly on him, but his courage never failed, and he made up for his loss by working twice as hard as before.

Thirty years of constant labor had not sufficed to place Ducornet in a position of ease. He lived in the midst of privations, but still he struggled courageously on. At length he was seized with a stroke of paralysis, and on the 27th of April, 1856, he expired.

There is in his history a lesson which all should take to heart who deem the Fates cruel to them in some affliction. Ducornet not only lived without arms, but also supported others, was comparatively happy, and rendered himself a *useful* member of society. If he could accomplish so much, why should those complain who are far less beset with ills of mind and body? We feel like pointing all to his case who forsake the pallet in despair because two or three years do not bring the *dolce far niente*, for which all artists are so sure to sigh.

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"THE PALMER MARBLES," after an exhibition of many months, have been removed to Albany, the place of residence of the artist. Mr. Palmer, whose beautiful bust of "Spring" was purchased last season by the Association, is an American of great diligence, and of growing excellence in his profession. Like all true artists, he professes to have outgrown his achievements, which is the best thing to be said of the student of the ideal. We understand he has recently moulded a head of Moses as the Lawgiver, which is beyond any other work of his in grandeur of design.

PUBLIC GALLERIES A GREAT PUBLIC WANT.



A GALLERY of Paintings is a public benefaction. One picture possesses power for good, if it be pure in its teachings. How much greater, then, the good wrought by a collection of masterpieces, each one of which is a grand sermon in itself! Enter the Dusseldorf Gallery; in the groups which throng its floors, hear their whispered remarks, note the *spirit* which seems to possess every heart, and you can but be impressed with the high and spiritual mission of Art. We have sat for hours, watching the coming and going of visitants to the Gallery; have listened attentively to the remarks which accompanied every study of the exquisite works,—and confess it has served to give us nobler conceptions of society, and of its fitness for a development of the purer sentiments of our nature. From this experience, we are convinced that the public but need Galleries of Art which they may frequent, to become not only possessors of a taste for Art, but also to become real and true worshippers of the Beautiful.

We are very much creatures of habit, adopting tastes, receiving permanent impressions, from associations which constantly beset us. If these associations are of a gross nature, nothing is more certain than that the heart will become tempered with grossness. If the surroundings are, on the other hand, agreeable and ennobling, a nobleness of heart is almost certain to follow. This fact parents realize to but a limited degree. They know, for instance, that "evil communications corrupt," and seek to keep their children from impure companionship; but why do they not, also, recognize the law of true development, and seek to make their children better, by making them familiar with what is pure, and good, and beautiful?

It has seemed to us strange that society should always be on the defensive—should ever be battling against antagonisms to what is good—when a general cultivation of the better nature within us would place above the reach of the degrading influences of the vicious. Our systems of education are of a negative character,

teaching us what not to be, rather than what to be.

This state of things is fixed upon society from long usage. But is there not a change for the better at hand? When we perceive a growing taste for Art among the people—when we realize by the patronage bestowed upon the Cosmopolitan Association, that the *Homes* of America are opening for the benign influences of the Fine Arts, we are filled with hope for the complete success of our efforts in disseminating art-works and pure literature, and think we can clearly perceive that star arising, which is to guide us, as a people, to a noble destiny.

The Press of the country—that great motor of progress—is fast becoming awakened to the mission of Art. Witness what is said of this Association, in extracts of notices which have, from time to time, been laid before our readers. It is, indeed, a promising "sign of the times," when such a recognition is given to this institution, as an exponent of Art; and we feel assured that the sympathy and co-operation of the conductors of our widely-circulated journals can be secured to all honest, earnest endeavors to disseminate a taste for the beautiful among our vast population.

When it was announced that the magnificent Dusseldorf Gallery was to leave this country, to again take up its quarters in Europe, it was regarded as a *national loss*, and the calls for its purchase and permanent location in our midst, were very urgent. The collection was felt to be *utilitarian* in its instrumentalities for good—its beneficence was generally acknowledged; but what individual, or academy, or corporation was able to make *such* a purchase? Weighing the matter well, the COSMOPOLITAN decided upon the heavy investment, *pro bono publico*; and the result has been that the renowned collection is saved to the country, to consummate its mission to our people. The doors of the Gallery are now thrown open to the public—*free* to all members of the Association; and hither we invite all to call, who would study the great masterpieces of Genius.

Agents in Europe, and commissions in America, will keep the walls of the Galleries constantly fresh, and thus render the collection an exponent of what is worthy in modern Art. Thus the Association hopes to accomplish its mission.